

CANADIAN MOVING PICTURE DIGEST

Vol. 23, No. 34

TORONTO 2, CANADA

December 19th, 1931



Try These M-G-M Shorts and See!

- | | |
|--|--|
| HAL ROACH
M-G-M COMEDIES | FITZPATRICK
TRAVELTALKS (13)
<i>\$2 Astor Theatre class!</i> |
| ZASU PITTS—
THELMA TODD (8)
<i>The Dressler-Moran of Shorts!</i> | HARRY LAUDER (4)
<i>Talk about names!</i> |
| BOY FRIENDS (8)
<i>Fun among our Flaming Youths!</i> | FLIP THE FROG (12)
<i>Cartoons with a kick!</i> |
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| DOGVILLE
COMEDIES (3)
<i>The bou-u-uow of every program!</i> | |

HE WORKS LIKE A DOG!

—and at the end of the week HE JUST BREAKS EVEN!

SATISFIED because he makes expenses—Isn't that a Fool's Paradise!

And just by using his bean a little bit he could show a profit!

We mean by studying the balancing needs of his program. **DON'T**

YOU KNOW that Short Subjects with NAMES (The Metro-

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atres! They draw in the customers that make the difference between

JUST BREAKING EVEN—And PROFIT!

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

PUT YOUR BEST FOOT FORWARD AT CHRISTMAS!

The Festive Season is Entertainment Season. Don't be caught with a weak attraction when the public is out to spend. If you've got an M-G-M show booked, you're all set for Merry Christmas and a Happy New Year!



**Be Sure to Have One of these M-G-M Hits in Your House
to Cash In on the Holiday Ticket-Buying!**

MATA HARI



GRETA GARBO, RAMON NOVARRO, Lionel Barrymore, Lewis Stone! Gentlemen, this is the greatest Garbo picture ever made, bar none!

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WALLACE BEERY, JACKIE COOPER offer laughs and tears in the perfect holiday show for young or old. 2nd Month at \$2 Astor.

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(in Sound)



Try to find a more fitting show for Christmas Week than the triumphant return of "Ben-Hur" in Sound. Now playing Broadway at the Rialto Theatre.

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(in Sound)



Test engagements of "Big Parade" in Sound exceed even fondest expectations. Smart showmanship to give them thrilling spectacle as a change of pace!

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RAY LEWIS
Editor and Managing Director

Vol. 23, No. 33

TORONTO 2, CANADA

December 19th, 1931

Next Week Is Christmas



HONESTLY, "next week is Christmas," and after Christmas comes the New Year, 1932, brand new, so why not freshen up, cheer up, for ye good young Turkey, or Goose, or Chicken, or Roast Beef and Yorkshire Pudding.

Shakespeare said, "Assume a virtue if you have it not."

He was not referring to "Virtuous Wives," or Polygamous Husbands, he was in his usually frank way advising to act wise, even if one is foolish, to control one's appetite, even if one is a gourmand, to control one's temper even if one is irritable; to control fear if one is nervous, in today's vernacular, "Everything under control."

You cannot always be lucky in life, because life is the greatest game in the world, it takes two, three or more to play it, since it is not solitaire; and being dependent upon the other fellow's hand and play, you cannot always be lucky!

Some wise men have written and said (also wise women), that one may win in losing. No one appears to be able to remove December 25th from the calendar; and the idea that Christmas must be Merry.

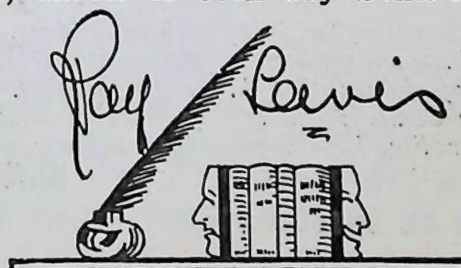
"If eventually, why not now?" There is no reason to wait for Christmas Day. Business is good, it is bad, it is indifferent, but you who are in business, are still in business, and that's not so bad, that's good.

Incidentally, as we glance through the Trade Journals, we see grosses like \$10,000, \$15,000, \$20,000 a week for pictures, motion pictures, figures which would have made the ghost walk weekly for a Booth, a Barrett, or a Kean, and even a Hamlet beholding such a Thespian ghost would have forgotten about his "Uncle," Emperor Three Balls!

They tell us that Loew's Theatre, London, is paying a 7% dividend. Merry Christmas, Loew's London, a week ahead. You deserve it, you earned it. What we are now worried about is that the good news may kill a few of Loew's London shareholders before they have an opportunity to spend the money for Christmas Cheer.

And now we approach the magic word — Christmas Cheer, and our reason for this cheering before Christmas. This year there will be hundreds, no, thousands of fathers, who played Santa Claus in 1930, unable to even buy Santa's whiskers this year, not considering his reindeer-bells.

It is for you to ring these bells for the children, co-operate in this work in your city, in your communities. Who could, who would refuse to make a child happy?



RALEIGH



RAY LEWIS

PRESENTS

HOLLYWOOD is nervously excited. This is nothing new for Hollywood, since emotional excitement is what has always made Hollywood as interesting to Hollywood as it is; and as interesting to those on the outside "looking in."

But this hysteria today is not the result of temperament, nor the result of an emotional expression, necessary to the day's work, or an emotional relaxation, and recreation when night comes on!

It takes money to keep Hollywood moving, and happy. Millions, plus millions and then some more millions; and these have found their way to the producing centres, via Wall Street.

But Wall Street is talking about being "broke." Wall Street is wondering about the Gold Standard, and the value of gold to Wall Street, when Throgmorton, the Bourse, and a few more financial alleys look like the end of the Gold Standard Road.

What we must remember is that "every lane has a turning," and that the "end of a rainbow" is not always sunshine, or a storm. The elements adjust themselves to changes, even as you and I, the second pronoun personal and the first pronoun personal standing for all humans.

Therefore, the "end of a rainbow" may be showers with glimpses of sunshine. The End of the Road of the Gold Standard, may be an economic adjustment, not without sacrifices, but also, not without compensations.

THE MOTION PICTURE INDUSTRY, ever since it resented being called an Infant, developed a "swelled head."

It just loved being called an Industry, an Art, "the greatest cash business in the world, next to transportation." Now since transportation has ceased to be a shooting star on the market, the Industry need not get pannicky that it must move very close to earth.

Show Business is accustomed to living in plenty, or being escorted from town to town by a Sheriff, ready to collect box-office receipts for hotel bills, transportation, etc.

Show Business has always remained optimistic, even in the days when it was necessary to have two Uncle Tom's exclaim simultaneously, "Ma body belongs to you, but ma soul belongs to God," in order to make the customers cry a dime's worth into the box-office.

It is not so bad being without millions. We, who have always been so far removed from that land of ciphers, that they meant nothing, or as Eddie Cantor might say, "a flock of naughts," in our life, have managed to perhaps get as much out of life and give as much to life, as

the magnates, who had a Stock Interest in the Financial Alleys of the World, only to view these possessions today as Peacock Alleys, gorgeous plumage with scaly feet.

STEADY, boys, steady. A White Elephant may be a profitable side-show for a Maharajah, but the safety-pin of Ghandi's diaper is more important to the world in which Ghandi moves than his philosophy governing "human behavior."

You, who had world ideas of conquest, are not less than Alexander the Great, Napoleon, or other world-conquering heroes, because you, as they, failed to realize that the world is always linked up as "the world, the flesh and the devil," all human, a little divine, and collectively somewhat of a failure.

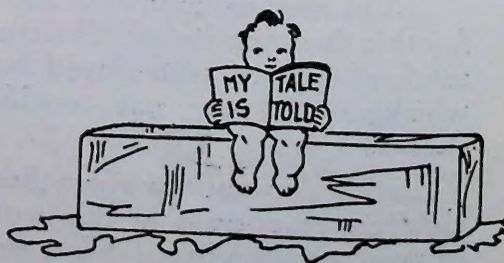
Mr. Walter Vincent is advising against "carrying theatres in the red" for the sake of aggrandizement and control.

The Digest had the same argument and advice to offer years and years ago, but is it not written in the Motion Picture Book of Chronicles that Canada is a 5% territory; and that The Digest's editorial advice must be so rated and discounted? Verily, not positively, but "as you like it."

GRETA GARBO and Ramon Novarro in "Mata Hari," a George Fitzmaurice production, with Lionel Barrymore and Lewis Stone. It sounds intriguing, interesting. It sounds like adventure, romance, dangerous romance, fearless adventure. It sounds like Garbo and Novarro. It is making the fans wonder how good the picture is, it is making them think aloud, which means box-office.

There was a story in The Forum, last January, 1930, by Major Thomas Coulson, called, "Mata Hari, the Red Dancer," and with a further heading on the cover page, "Germany's most deadly woman spy."

You remember Mata Hari, you remember how she paid the price of her service. We heard that she was beautiful, brilliant, we heard that she died because she was romantic, for to romance is to die, if one is a spy, and perhaps if one is not a spy.



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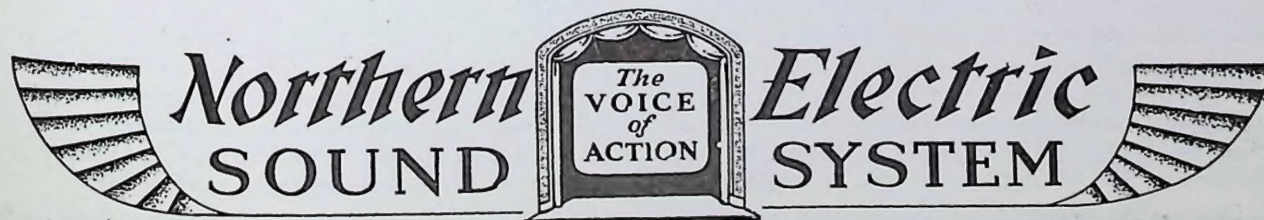
... the log of Northern Electric Research Products Service Engineers, in their constant campaign of maintaining every "Voice of Action" installation at the peak of efficiency. ... Regular service visits have eliminated all but emergency breakdowns—and even these

are now so rare that they constitute *news*—When emergencies do arise, N.E.R.P. Engineers surmount all obstacles and delays in order that the show shall go on.

You cannot afford *not* to have the "Voice of Action."

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WESTERN ELECTRIC IN U.S.A.
AND IN OTHER COUNTRIES

English Bank Speeches March of 1926

THERE is so much discussion governing the Gold Standard at the present time, and its relationship to the solution of economic pressure, that a statement embodying English bank speeches, as published in The Royal Bank of Canada, Bulletin of March, 1926, is particularly timely.

Since the publication of the article referred to, England has again gone off the Gold Standard, and it is generally conceded that France and the United States have the control of gold, through their huge supply of same.

There is this prophetic sentence, "No one can foretell with any degree of certainty what part America's surplus gold will play in the world's economic system, and how and when it will be absorbed."

What part it has played is now evident, and this part is a significant one, in relationship to the Industry of Motion Pictures, the latter which finds itself in the Land of Gold, but pressed for cash with which to not only meet obligations, but to meet the requirements of production programs. The Royal Bank published article of 1926, is as follows:

"In the discussion of the year's developments Mr. F. C. Goodenough, Chairman of Barclay's Bank Ltd., emphasized the return to the gold standard, the problems arising out of the United States gold surplus, and the world's need for capital.

"One of the great problems at the present time is that of obtaining an adequate supply of fresh capital, not only for the British Empire and its development, but also for many other countries, which having lost a substantial amount of their capital through the war, now find great difficulty in returning to prosperity, in meeting their liabilities, and in setting their industries again at work."

"No one can foretell with any degree of certainty what part America's surplus gold will play in the world's economic system or how and when it will be absorbed. The present surplus may become available for the world's needs, if and when the power of other countries to draw gold is restored. In that case, history may once again repeat itself, and as, after the French Revolution, the great accumulation of gold in England was gradually dispersed, so again there may be a re-distribution of gold, when a common level of prices has reasserted itself and exchanges are readjusted, with a return to normal trade conditions.

"Again there is the possible, though unlikely, alternative that the surplus gold may be permitted to form a basis for fresh credit in the United States upon the existing legal conditions for a partial gold backing, and there might be a further and continuous rise in prices there, which would react on world prices. The handling of the problem is one of great importance and it would seem to point to the desirability of co-operation between all those who would be chiefly concerned, and especially between the British and American Treasuries and the Bank of England and the Federal Reserve Banks, so as to avoid a too rapid release on the one hand, or too rapid deflation on the other, such as would result from unwise competition for the available supplies. In all probability it will be found necessary to effect economies in the use of gold, even after the gold now in the United States is fully distributed, because of the greater volume of credit and the higher level of prices as compared with pre-war times. It would for that reason be equally im-

portant that gold should not be lost to the world through passing into hoard, but should be available for the world's economic use."

* * * *

MARY LOWREY ROSS has an interesting article in MacLean's December 15th issue, "We Women and You Men," in which Miss Ross uses several stories to emphasize what women are doing to men today and what is perhaps most important, "making them like it." As Miss Ross states, there is the story of the husband, who looked upon the wine when it was red; and consequently always saw two wives instead of one, which anyone will agree is not respectable. The picture story as Miss Ross explains it ended with the wife taking hubby on board an "ocean-going yacht," locking him in the cabin, with the "bottle" overboard, and keeping him locked in until he was ready to lean his head against her knees, albeit wanly, in order that they might live happily ever after.

MISS ROSS said the theatre audience was largely women, with a sprinkling of men who came out "bored, yawning, and indulged in the following:

"Let's go in and have a butterscotch sundae, Ed."

"All right, sure."

"I thought it was a real good picture, didn't you, Ed?"

"Uh-huh, all right."

"I mean it really seemed to have something to it, didn't it?"

"Sure, it was all right."

Another picture, "Behind Office Doors," is selected to furnish the other example of the woman saving the man for herself. Miss Ross states, "If you analyse the movies you see in the next six months, you will discover in at least 70% of them women getting the better of men."

"REBOUND" is still another case wherein the woman exclaims, "You aren't much of a man, but I can't seem to get along without you." The hero appears to be happy that the heroine's summing up of the situation will keep him still occupied in "keeping the home fires burning," literally and figuratively speaking.

This other paragraph is, however, in a more serious vein, "After looking at pictures of this sort, one isn't surprised at Lord Irwin's statement that the movies are partly responsible for India's desire to leave the British Empire. To the Occidental, this type of film simply indicates one aspect of the rise of woman. To the Oriental, it suggests the decline of the West."

"It is true that the movies aren't a faithful reflection of life. But they are, at any rate, as true to it as a caricature is to its subject."

THE PROPOSED Senate Investigation into the re-financing plan of RKO as suggested by Senator Dill, will, it is reported in Variety, have an aftermath which may involve an inquiry into the "entire financial structure of the film industry."

Senator Clarence C. Dill's resolution for the Senate's consideration is as follows: "Whereas Radio Corporation of America has a substantial stock interest in Radio-Keith-Orpheum Corp., and whereas Radio-Keith-Orpheum Corp. has publicly declared it has been unable through any bank or banks to secure necessary financial assistance, and whereas the proposed plan for refinancing Radio-Keith-Orpheum Corp. requires subscriptions by each stockholder to a pro rata of \$11,600,000 debentures

(Continued on Page 8)

French High Cinema Council Definitely Appointed with 66 of 91 Members Now Selected

Toronto Theatres

LOEW'S—Manager Jules Bernstein — A Metro-Goldwyn-Mayer production, "Ben Hur," with Ramon Novarro, May McAvoy, Francis X. Bushman, and Betty Bronson. The picture is practically the same as the silent, with sound effects; but still has a powerful appeal. It deals with the oppression of the Jewish race by the Romans. Ben Hur is the surviving male of the Hur family. A former friend, Francis X. Bushman, has turned Roman, and is very successful in making trouble for the Hur family, and having the mother and daughter thrown into jail. Ben Hur becomes a slave on a Roman galley ship, but escapes, and wins the freedom of his mother and sister, also the love of Esther, daughter of Simonides, an old servant of the family, and now a wealthy merchant. The chariot race is the high spot of the picture, when Ben Hur wins in a race against Bushman, who has sworn to win the race by fair means or foul. The picture is directed by Fred Niblo.

UPTOWN — Manager Tom Daley — A British and Dominions production, "Plunder," with Ralph Lynn and Tom Walls. Freddy Malone, Tom Walls, is a very clever thief, who owns a beautiful home, and who only travels in the best of company, that is nearly always. He draws his innocent, but dumb, friend, Archie Tuck, played by Ralph Lynn, into one of his robberies, as Archie's fiance, Joan, has been cheated out of her inheritance by an old scheming lady, Mrs. Hewett, and it is this same old lady that Freddy plans to rob. The robbery is a success, as far as gaining the jewels is concerned, but in the process a man is killed. Freddy and Archie are suspects, and are taken to Scotland Yard for examination. Archie through his dumbness makes many blunders, and nearly exposes them as the guilty parties, but in a very humorous way retrieves himself. By threatening Mrs. Hewett that they will expose her secret, they force her to lie to the police inspector, and also to give up Joan's fortune. Freddy and Archie are cleared and receive the money from the sale of the stolen jewels. Directed by Tom Walls.

TIVOLI—Manager James Lynch — A Warner Bros. Twickenham Production, "The Fatal Hour," with Arthur Wontner, Jan Fleming, Minnie Raynor and Norman McKinnell. It is a Sherlock Holmes story. Holmes sets out to solve the mystery of the murder of two night watchmen of large banks, one in London, England, and one in Berlin, Germany. The very peculiar part of the murder is that apparently nothing has been stolen; but the clue in one case is a piece of brown wrapping paper, found on the floor of the vault. Holmes believes the whole episode revolves around a super-criminal, Dr. Moriarity, although he cannot prove anything. He traces the piece of paper, and discovers where it comes from, and that also forged Bank of England notes have been made, and placed in the bank in the place of the authentic notes. Still he cannot prove anything against Moriarity as he does not know the man, having never seen his face. An attempt is made against Holmes' life, and in the true Sherlock Holmes manner he unravels the mystery and brings the murderer to justice. Directed by Leslie S. Hiscott.

IMPERIAL—Manager H. V. Knevels — "Local Boy Makes Good," a First National picture with Joe E. Brown and Dorothy Lee. Joe E. Brown is an extremely

timid University student, who works in a book store in order to go through college. He is enamoured by Dorothy Lee, a student of another University, but although he writes her letters, he is too shy to mail them. His landlady finding one mails it, and Dorothy comes to see Joe. She gets him to enter a relay race, and enables to win by giving him a drink of rubbing alcohol. He becomes quite an athlete and makes the track team. But then he realizes that he does not care for Dorothy, and returns to another girl who works in the same store as he does. Directed by Mervyn Le Roy.

SHEA'S—Manager Jerry Shea — Walter Huston in the First National production, "The Ruling Voice." Huston is the head of a system, which is nothing but a racketeering outfit and gets money in return for the so-called protection. Huston is the brains of the outfit, but wants to resign when his daughter, ashamed of her father's business, leaves him. He cannot pull out, and is forced to go on. At this time some men band together to break the system, and are so successful that the whole outfit is arrested. Huston is shot by one of the men whom he has ruined. Directed by Rowland V. Lee.

Northern Forging Ahead

Northern Electric has recently installed their Sound System in Capitol, Brandon; Capitol, St. Thomas; Rideau, Ottawa; Majestic, Cornerbrook, Nfld., and Gregory, Hamilton. Others are pending.

Enters Suit Against

United Amusements

MRS. WILFRID VACHON, widow of Wilfrid Vachon, has entered a suit against the United Amusements Corporation, Limited, and Reid & Cambridge, a plumbing firm, claiming \$20,000 for the death of her husband, who was electrocuted in the Allen Theatre, Westmount, on January 14th, 1928.

Mrs. Vachon claims that her husband was employed by Reid & Cambridge and sent to the Allen Theatre to work on the heating apparatus, while employed he came in contact with a piece of unprotected electrical equipment, and was electrocuted.

The defence claims the accident due to negligence of the manager of the theatre, or to the workman's carelessness.

The United Amusements Corporation, Limited, defence claims that the accident was entirely due to the carelessness of the late Wilfrid Vachon.

Northern Equipped Theatres

In 47 Countries

There are now 8,540 theatre in 47 countries equipped with the "Voice of Action" Sound System as supplied in Canada by the Northern Electric Co., Ltd., and their service men taking the world over, travel round the earth four times every day in the course of their regular work of maintenance and inspection, according to latest statistics for 1931.

There was a fire at the Tivoli, Toronto, recently, quickly extinguished, with small damage, and very little publicity.

**United Amusement Corp. Montreal Show Net Profit Equal to \$2.76 a share
Annual Dividend \$2.00 Declared**



Show Business



MOTION PICTURE Producers and Distributors of America, are charged by Cleveland Motion Picture Exhibitors' Association with having formed a Combine and monopoly in violation of the Sherman Anti-Trust Law, in a suit filed in the Federal Court, Tuesday, December 15th.

The Cleveland Association of Independents, numbering 46 exhibitors, operate and own approximately 80 theatres. The Independents charge they are being forced out of business, and are seeking to break up the alleged Combine.

The writ, filed by Attorney Samuel Horwitz, asks that the "monopoly and conspiracy in restraint of trade be declared illegal and that the combination or trust be dissolved." Contending in the suit that the defendants control 98 percent of the production and distribution of films in the United States and "by reason of alleged concerted and discriminating practices are enabled to suppress competition and injure independent exhibitors, not affiliated with the defendants."

The petition also emphasizes the Uniform Contract by which use "exhibitors are denied a free, untrammelled and open market."

THE QUESTION of protection is stressed which gives almost absolute control of the Industry, state the Independents, to the defendant producers, by the latter's insistence upon being granted first run for theatres under their control of all their preferred pictures, leaving the theatres of the Independents able to only secure these pictures long after they have been shown in the other theatres of the producers.

Price allocation, admission prices, blind and block booking are attacked as clauses of the contract which are objectionable. The suit alleges that producers through the Uniform Contract may regulate admission prices, though this is considered illegal; and that they may also control the use of advertising accessories.

Contract provision compelling advance payments, rights of producers to withdraw from contract list a film, which is resold at an increased value, are among the several reasons for the writ as stressed in the suit.

(Special to Digest from Winnipeg)

Announcement is made by the management of the Lyceum Theatre, Winnipeg, leased by the Universal Film Corporation, New York, and owned by A. R. McNichol Ltd., that the house will be closed for extensive alterations and improvements, re-opening December 24th. Among the additions to the theatre equipment will be one of the largest electric signs in Winnipeg, and a new marquee containing more than 1,000 lights, making the Lyceum one of the brightest spots on Portage Avenue. The interior will be entirely re-carpeted, and new electrical fixtures and draperies, with an improved ventilation system and other improvements, making for the comfort of patrons, will be installed.

For next Friday and Saturday only, December 18 and 19, there will be shown "Man to Man," with Grant Mitchell, Lucille Powers and Phillips Holmes in the cast. The story tells of a jailbird who, disowned by his son, stages a comeback; a powerful drama of a prodigal father.

When the theatre re-opens Christmas Day, the feature picture will be "Strictly Dishonorable," regarded by many critics as one of the outstanding pictures of the year. Following this, there will be shown other big photoplays such as "Frankenstein," "The Mad Genius" with John Barrymore, and many other great attractions.

That the demand in Canada for British talking pictures is steadily growing is shown by the increasing number of agreements that are being made between Canadian and British film companies. During the past few weeks arrangements have been made for the distribution throughout Canada of more than 60 British films. Some of the first of these to appear will be "Hindle Wakes," a screen version of Stanley Houghton's play; "The Ringier" and "The Calendar," both based on Edgar Wallace's play, with Herbert Marshall and Edna Best in the chief parts; "The Old Man," "Third Time Lucky," "The Man They Couldn't Arrest," "The Sport of Kings," based on Ivan Hay's play, and "The Hound of the Baskervilles."

Increasing attention is being given to the production of musical plays, and even operas. Rather naturally, perhaps, "Carmen" is one of the first to be attempted, since that opera is something of a film producer's dream with its melo-dramatic plot, generous opportunities for "striking" settings, and a theme song that every errand boy can whistle. "Gipsy Blood," a British International picture, now showing in London, takes full if rather free advantage of all that "Carmen" has to offer. Of musical plays, Frederick Lonsdale's "The Maid of the Mountains" is under way at the present time.

English Bank Speeches

(Continued from Page 6)

of said corporation, and by failure so to do such stockholder is deprived of three-fourths of his shares of stock and the same is turned over to Radio Corporation of America as a bonus for purchasing such stockholder's unsubscribed debentures; and

"Whereas such plan unfairly affects the interests of over 25,000 stockholders of ten or more shares of Radio-Keith-Orpheum Corporation stock, and gives Radio Corporation of America other special privileges and shares of stock, and

"Whereas the stockholders have been threatened by the President of Radio-Keith-Orpheum Corporation with a receivership on said corporation unless the plan is carried out, and that a receivership would probably result in the loss of the entire investment of stockholders. Therefore be it "Resolved, That the Senate Committee on Banking and Currency, or any sub-committee thereof, as authorized by Senate Resolution 71 of the 71st Congress, agreed to May 5th, 1930, is hereby authorized and directed to fully investigate the refinancing of Radio-Keith-Orpheum Corp., and particularly the ownership, sale and transfer and price on the New York Stock Exchange of the stock of the said corporation during the calendar year 1931, and the committee, or any sub-committee thereof, is authorized and empowered to exercise for the purpose of this resolution all the powers and authority contained in said Senate Resolution 71."

Pola Negri is Critically Ill, Having Undergone Serious Operation.

The New Film on Broadway

By Betty Ross

"**F**RANKENSTEIN," based on Mary Wollstonecroft Shelley's book and adapted from John L. Balderston's play; directed by James Whale; a Universal production.

A stirring and intense picture that chills the spine and keeps the audience spellbound is this new talkie based on the play by John Balderston.

Boris Karloff has the role of the Frankenstein creature and his portrayal of a horrible monster is excellent.

He does not portray a robot but a monster made out of human bodies, and the reason given here for his murderous onslaughts is that Frankenstein's Man Friday stole an abnormal brain after he had broken the glass bowl containing the normal one. This Frankenstein does not know.

There are scenes in Frankenstein's laboratory in an old sawmill, somewhere in Germany, where, during a severe electric storm, the young scientist finally perceives life showing in the object on an operating table. It is not long after that the monster walks, uttering a sound like the mooing of a cow. And then ensues the idea that while Frankenstein is proud of the creature he has made and boasts loudly about his achievement, he soon has reason to fear the brute, and in course of time it attacks Frankenstein's faithful servant, a bowed and bent little man, and kills him.

The scenes swing here and there to the Baron, Frankenstein's father, efficiently acted by Frederick Kerr. to those of a friend named Victor, played by John Boles, and to Elizabeth, Frankenstein's fiancée, portrayed by Mae Clarke. This is a relief but they are all anxious about what Frankenstein is doing. They learn at the psychological moment and have then still greater anxiety for Frankenstein.

Imagine the monster, with "black eyes, heavy eye-

lids, a square head, huge feet that are covered with matting, long arms protruding from the sleeves of a coat, walking like an automaton, and then think of the fear in a village, and especially of the scientist, when it is learned that the monster has escaped from the windmill. It is beheld parading through the woods, sitting down playing with a little girl, and finally being pursued by a mob with flaming torches for apparently fire is the only thing that causes the monster to hesitate.

The sounds of the cries of the pursuers and the strange noises made by the monster add to the disturbing nature of the scenes, and in a stirring episode there is a struggle between the monster and Frankenstein. Frankenstein is not killed, but he is badly injured.

As for the monster, he is burned when the villagers set fire to the windmill. From the screen comes the sound of the crackling of the blazing woodwork, the hue and cry of the frightened populace and the queer sounds of the dying monster.

Mr. Clive's performance is excellent as is that of Lionel Belmore.

N. W. Mason Resigns

N. W. Mason, manager of the Roxy Theatre, Westville, Ont., has resigned his management of the theatre.

Mr. Mason is a veteran showman, who having started the theatre off, to a good start, now steps out to direct his attention to the presentation of a series of amateur shows, the first of which will be "The Old Homestead."

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Round About the Studios

"Smilin' Thru" 'Next Norma Shearer Feature

Norma Shearer's next starring production for Metro-Goldwyn-Mayer will be "Smilin' Through," according to announcement from the coast. This film, based on Allan Langdon Martin's play of the same name, will be directed by Sidney Franklin.

John Meehan, the playwright, is preparing the dialogue for the screen treatment, and selections for the supporting cast are to be announced shortly.

Director Franklin recently finished the new production, "Private Lives," in which Miss Shearer and Robert Montgomery appear opposite each other.

"Arrowsmith" Outstanding Success

Hot on the heels of its distinguished and outstanding success at the Gaiety Theatre, Samuel Goldwyn is taking his picturization of the Sinclair Lewis novel, "Arrowsmith," to Boston for a two-a-day, reserved seat showing, opening Christmas night, at the Tremont Theatre, heretofore used almost exclusively for legitimate stage attractions. Ronald Colman, Helen Hayes and Richard Bennett have the leading roles in the picture.

Building "No. 17"

What is undoubtedly the most remarkable setting ever constructed in a British studio is the reproduction of an old time Bloomsbury mansion to represent Number 17, for the film of the same name now being produced for B.I.P. by Alfred Hitchcock.

Columbia Production "Zelda Marsh"

Production will start within the next ten days on "Zelda Marsh," Columbia's picturization of Charles G. Norris' famous novel of the same title. Nick Grinde, making his first appearance under Columbia's banner, has been given the directorial assignment. Grinde, one of the veteran directors of the Industry, has been responsible for such productions as "Morgan's Last Raid," "Desert Rider," "Bishop Murder Case," "Good News," "Remote Control" and "This Modern Age."

"New Year's Eve" New B.I.P. Production

"New Year's Eve," the title of Cecil Lewis' next picture for B.I.P. at Elstree, has a translation other than its obvious relationship to December 31st, for the heroine of the story is Eve, and it is with her New Year adventures the film is concerned. The role of Eve has now been entrusted to Betty Norton, a newcomer to films, whose only previous studio experience was obtained after her discovery by B.I.P. in "Let's Go Naked."

"Murders in the Rue Morgue" Completed

While "Frankenstein" is smashing everywhere the records that were rolled up by Universal's first horror picture, "Dracula," the third in the series, "Murders in the Rue Morgue," has just been completed at Universal City. Bela Lugosi, who was featured in "Dracula," and Sidney Fox, who has just scored such a tremendous triumph in "Strictly Dishonorable," are the featured players in this utterly unusual picture made from Edgar Allan

Lane Puts Chicago On Spot at Elstree

Machine guns, sawn-off shot guns, revolvers, silencers and bombs are arriving at Elstree Studios in preparation for a gangster film, "The Milky Way," which Lupino Lane will direct for B.I.P.

New Title for Huston Picture

"The Beast of the City" has been selected as final title for Walter Huston's forthcoming Metro-Goldwyn-Mayer starring vehicle, now being directed by Charles Brabin from an original story by W. R. Burnett. This production is tentatively listed as a January release. Jean Harlow, Wallace Ford, Jean Hersholt and John Miljan have supporting roles in the film.

Permanent Title Given Jack Holt Vehicle

"The Man Who Dared" is the permanent title of Columbia's new Jack Holt Secret Service vehicle which depicts the adventures of these famous undercover agents. Constance Cummings plays opposite the star.

M-G-M Release All Star Christmas Short

The greatest all-star cast of the year, will be seen in a Metro-Goldwyn-Mayer short subject, "The Christmas Party."

This child's story, under the direction of Charles Riesner, stars Jackie Cooper with such famous personages playing supporting roles as Norma Shearer, Clark Gable, Wallace Beery, Marion Davies, Marie Dressler, Ramon Novarro, Lionel Barrymore, Robert Montgomery, Polly Moran, Charlotte Greenwood, Cliff Edwards, Anita Page, Jimmy Durante and Leila Hyams.

Romantic Title for Zazu Pitts Release

Universal has selected a romantic title for its Slim Summerville-Zazu Pitts feature which has just been completed at Universal City. It started out with the extremely unromantic designation of "West of Topeka" and "Pudge," "developed through "The Unexpected Father," and when it is seen in the theatres, will be called "Papa Loves Mama." It was directed by Thornton V. Freeland from an original story by Dale Van Every.

Critics Praise "Men in Her Life"

Columbia Pictures' production, "Men In Her Life," adapted from Warner Fabian's best seller and featuring Lois Moran and Charles Bickford, received unstinted praise from the New York critics at its Broadway Theatre, New York City, premiere last week.

"Possessed" Box Office Sensation

When "Possessed" was transferred to the Roosevelt Theatre last week in Chicago, this Metro-Goldwyn-Mayer picture established the record of being the only picture to play three first-run Loop houses consecutively. It was a tremendous success at both the Chicago and Oriental Theatres before playing the Roosevelt Theatre.

Gilbert Roland, who took a vacation from the screen to play on the stage, returns to the camera as Tony, the jealous lover, in "Her Cardboard Lover," in which Buster Keaton will next star for Metro-Goldwyn-Mayer.

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